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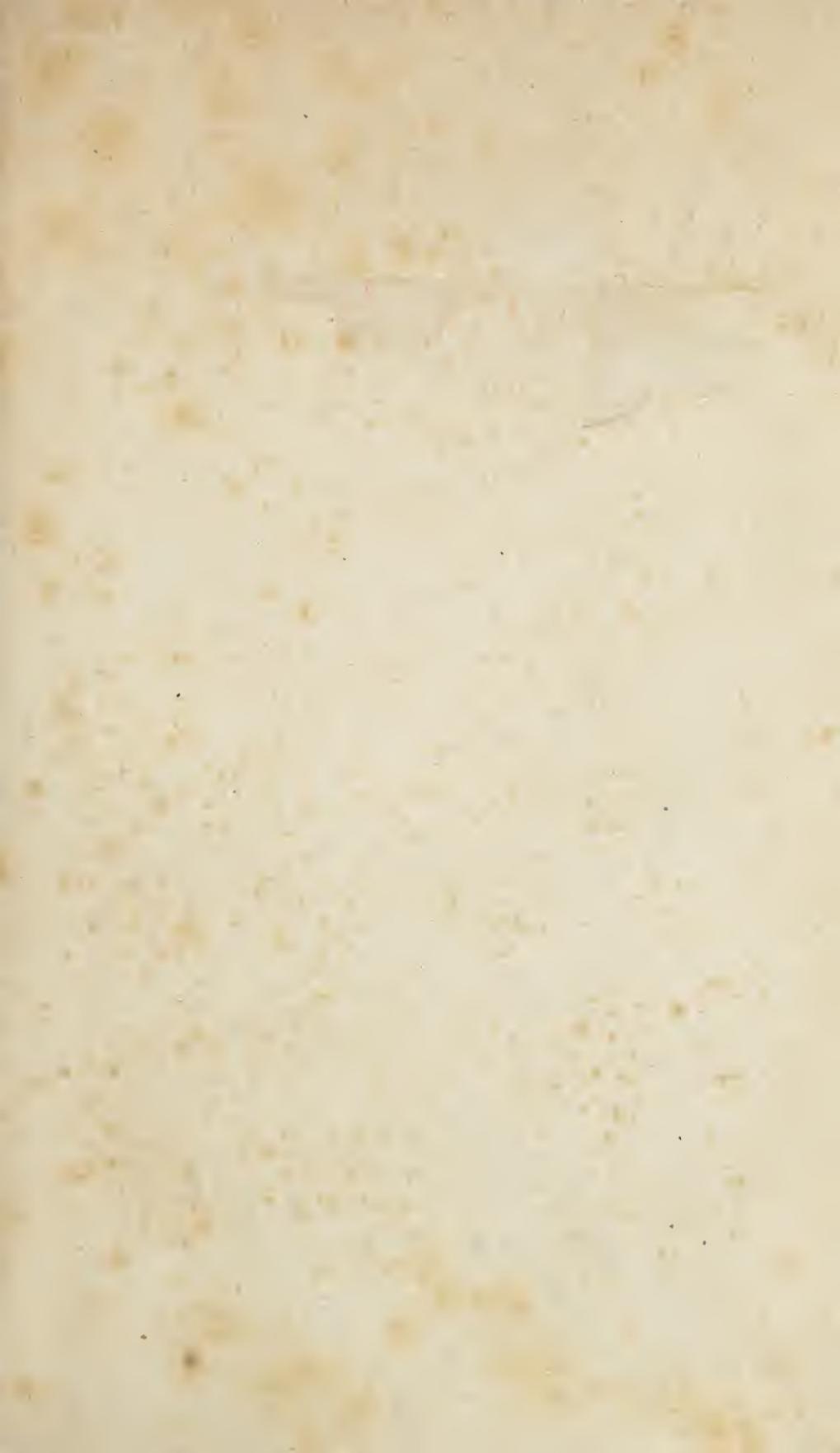


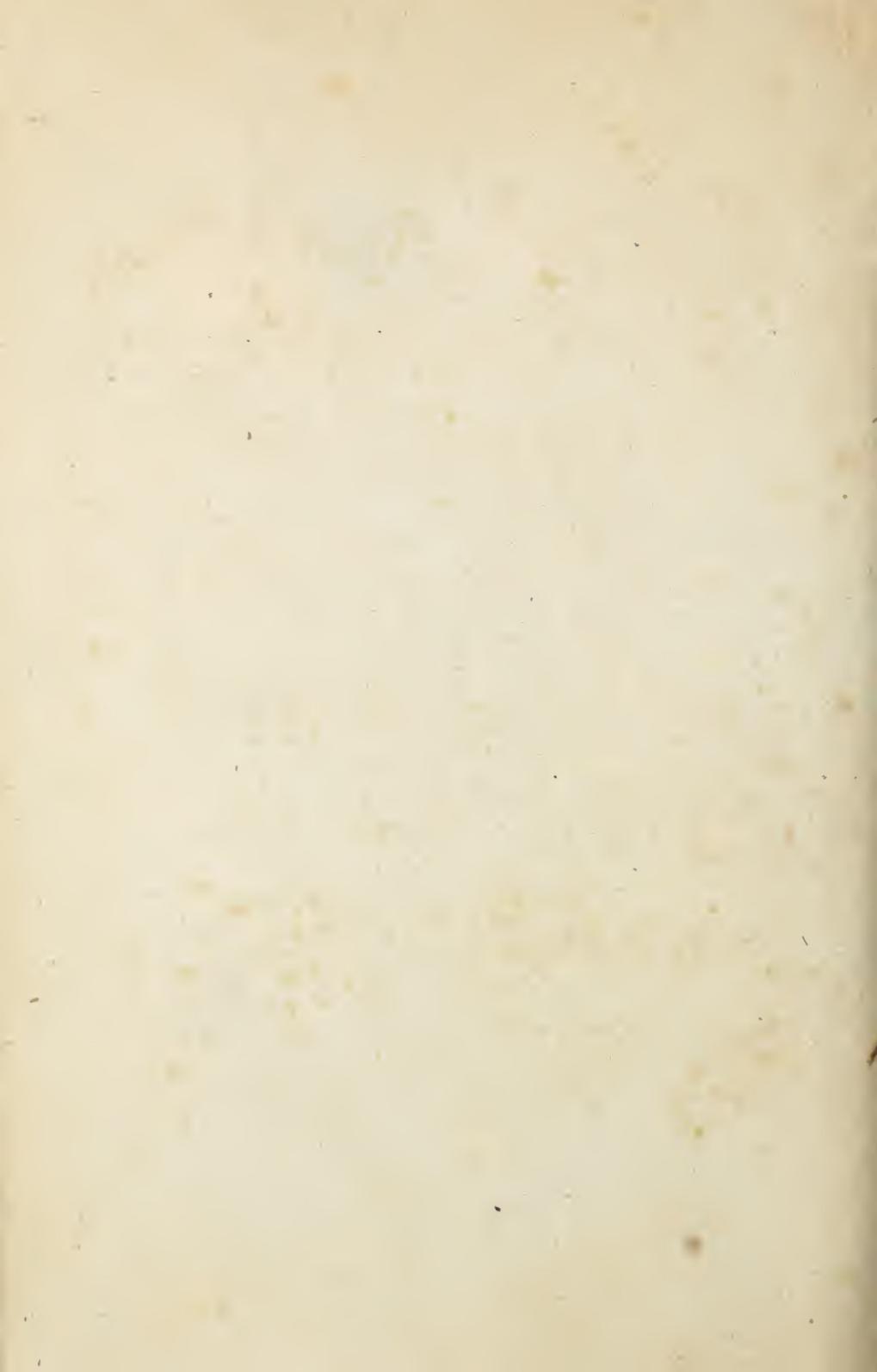
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Mrs. F. B. Greene







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JUVENILE LYRE:  
OR  
HYMNS AND SONGS,

RELIGIOUS, MORAL, AND CHEERFUL,

SET TO APPROPRIATE MUSIC.

FOR THE USE OF PRIMARY AND COMMON SCHOOLS



BOSTON:  
RICHARDSON, LORD AND HOLBROOK.  
HARTFORD:  
H. & F. J. HUNTINGTON.

1832.

*Other side*

*Mrs. S. P. Greene,*

*Jan. 19, 1836.*

DISTRICT OF MASSACHUSETTS, TO WIT:

*District Clerk's Office.*

BE IT REMEMBERED, That on the first day of February, A. D. 1831, in the fifty-fifth year of the Independence of the United States of America, Melvin Lord and John C. Holbrook, of the said District, have deposited in this office the Title of a Book, the Right whereof they claim as proprietors, in the words following, *to wit* :

‘ Juvenile Lyre : or Hymns and Songs, Religious, Moral, and Cheerful, set to Appropriate Music. For the Use of Primary and Common Schools.’

In conformity to the Act of the Congress of the United States, entitled ‘ An Act for the encouragement of learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned,’ and also to an Act entitled ‘ An Act supplementary to an Act, entitled an Act for the encouragement of learning, by securing the copies of Maps, Charts and Books to the Authors and Proprietors of such copies during the times therein mentioned ; and extending the benefits thereof to the arts of designing, engraving, and etching, historical and other prints.’

JOHN W. DAVIS,  
*Clerk of the District of Massachusetts.*

## P R E F A C E.

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It has been almost universally believed, that Providence has distributed the peculiar powers necessary for the successful cultivation of the art of singing, with a hand so very unequal, that the few who are favored, become musicians without difficulty, and almost without instruction or effort, while to the vast majority the attainment of any valuable degree of musical skill is almost entirely hopeless. In this supposed decision of Providence, mankind have generally acquiesced, and have allowed this art to remain solely in the possession of the few, not because they have regarded it as of little value, but because they have considered its attainment impracticable.

A change is, however, very rapidly taking place, upon this subject, in the public mind. Proofs of the very general, if not universal, power to understand the distinctions of musical sound, and to control, in accordance with them, the modulations of the voice, are multiplying. The number of the young who receive instruction, and make successful progress in this art, is rapidly increasing; and as the hope arises that this acquisition may be made by all, it is viewed with more attention, and its various advantages are more and more highly appreciated. Let us briefly mention some of them.

1. It is a most important means of promoting devotional feel-

ings in the worship of God; and it is far more powerful in its effects upon those who *join in it*, than upon those who merely *listen*. It is to be hoped that the time is coming when none, who do not labor under peculiar incapacities, will consent to be excluded from this delightful part of divine service, or feel themselves excused from joining in the praises of their Creator.

2. Music is, in itself, a source of the purest enjoyment. It may occupy the vacant hours, express, innocently and happily the lively feelings of childhood and youth, and afford rest and refreshment to the mind wearied with the cares and labors of life. The gladness of the heart is calmed, but deepened by its power; and sorrow almost becomes enjoyment by being expressed in song.

3. It promotes health. As a mere exercise, it is considered by many physicians as a most valuable means of strengthening the lungs; but tranquillity of mind is of more value in restoring the bodily powers than mere muscular exertion. How soon does strong mental agitation derange everything in the system! Grief refuses food;—terror becomes faint and pale;—and long continued anxiety will bring the strongest to the grave. Music reverses these effects, and while it calms the mind, invigorates the body.

4. Its influence is favorable upon the mental powers. From its very nature, it cultivates the habits of order and union. All must follow a precise rule, and act together in obedience to a leader; and the habit thus acquired in one pursuit, necessarily has its influence in others.

5. It improves the heart. No one will question its power to soften the character and elevate the feelings. It diverts, too, the young from amusements of a questionable character, and it is said that a reformation has in more than one village and district been effected, by introducing vocal music among the youth. In the schools upon the Continent of Europe, it has been found materially to promote the good order and discipline of the pupils;—to render them more kind to each other, and more obedient to their teachers.

The full influence of music is only felt where it is combined with appropriate words, and is employed in fixing useful instruction in the mind, and elevated and devotional feelings in the heart. Good or evil principles may be fixed most deeply by its influence. The Marseilles Hymn has often nerved the arm to bloodshed, while the songs of Zion have brought to penitence many a sinful heart. It has been justly observed that the ballads of a nation have more influence than its laws; and in a country where the laws and the government are based upon the character of the people, it becomes of inconceivable importance that every avenue to the conscience and the heart be guarded by virtue and piety. It is with the hope of contributing to this result, that these songs are given to the public. A large portion of them are translated from works which were collected by the Rev. William C. Woodbridge,\* during a recent visit to Germany, and placed by him in the hands of the Editors, with the hope of rendering them useful to the children and youth of this country.

They have peculiar claims to confidence, on the ground that they are derived from collections formed with great care, by individuals familiar with the wants and feelings of children; and have been found by experience admirably adapted to cultivate the powers, elevate the taste, improve the character, and cheer and animate the hearts of whole communities of children. They have also received the sanction of the public guardians of education in many parts of Europe, and form a part of that course of instruction which is deemed indispensable to a well organized school. Most of them have been translated by Mr. S. F. Smith,† in such a manner as to preserve the music as originally written. The same gentleman has also furnished several very beautiful original songs. A number have been taken from an interesting little volume of Poems for children, by Mrs. Sarah J. Hale, and a few from other sources. To these, original music has been written.

\* Editor of the Annals of Education.

† Of the Theological Seminary, Andover.

It will be seen that some of the songs are intended to be mere expressions of childish pleasure;—others, descriptions of the warmest and best feelings of the heart;—and others still associate moral and religious instruction with the objects we see, and the common events we witness; and thus serve to lead the child ‘through nature up to nature’s God.’ Could we put such songs into the mouths of the numerous children of our country, who does not perceive the happy influence which would be exerted upon the feelings and manners and morals of the rising generation, on whose character the future destiny of the country depends?

LOWELL MASON,  
E. IVES, JR.

## CONTENTS.

---

	Page
All the week we spend (The Sabbath School.)	25
And they brought unto Jesus young children (Recitative)	69
Arouse up, ye sleepers	58
Arrayed in robes of morning (The Rising Sun)	67
A star shines in the heavens	31
Blest the day's returning	27
Bliss is hovering, smiling everywhere	52
By the moon, so brightly shining (Sailing on the Water)	29
Charming little valley	28
Chirping little cricket	62
Come, children, and now to the garden we'll go	36
Down in a green and shady bed	30
Friends, awake! (The Morning Call)	9
For our life so young and pleasing (Prayer before School)	50
From his humble, grassy bed (The Lark)	23
Glide along our bonny boat (Boat Song)	12
Good night!	47
Hear the bird singing (The Whippoorwill)	13
How beautiful the morning (Summer Morning)	48
How bright and fair	24
How sweet is the day	26
How sweet 't is to play	65
How sweetly peal (The Wood Horn)	60
Humble is my little cottage	21
I am a cuckoo (The Cuckoo)	44
I am a little weaver	56
If ever I see	22

	Page
In the cool and leafy grove	34
Kind the spring appears (Spring Flowers)	15
Like a May day (Round)	40
Little cooling meadow spring	11
Little vale, &c. (Salutation to the Village)	37
Look! the black cloud (The Thunder Storm)	43
Mary had a little lamb	61
Morning star and evening star	68
Now gloomy night is gone (Morning Song)	54
Now the gloomy winter days (The Bright Hearth)	41
Now the summer days are past (Winter Song)	64
O come to the garden	10
O how delightful 't is to walk	51
O Lord! while angels praise thee	46
O mother, dearest mother (Longing to walk)	16
On mountain top	19
Our Father in heaven (Lord's Prayer)	33
O see how bright (Our Pleasant Village)	39
Rich after dull and shade-brooding night	63
See the light is fading (Evening)	53
See the rain is falling	57
See the stars are coming	45
See the sun, with golden rays	18
Silent vale (Farewell to the Village)	38
Sleep, baby! sleep (The Cradle Song)	14
Suffer little children to come unto me (Anthem)	69
The best of friends in heaven dwelleth	59
The pleasing spring has come again	32
The spring is come	35
The summer evening	49
The wintry winds are gone	42
Through the bushy fields	66
Through the lawns and groves (Little Wanderer's Song)	17
Within a vale (The Violet)	20
Ye shepherds, behold (The Shepherd)	55

## THE MORNING CALL.

9

Con Spirto.  
M.

Cres.

Friends awake ! From its slumbers now awaking, Thro' the  
 eastern darkness breaking, See the morn --- ing star !

Friends awake ! Friends awake ! wake !

2

3

Brother wake !

Sister wake !

Hark ! the cheerful lark is singing,  
 And the hills and dales are ringing

Every thing is now reviving,  
 Every one around is striving

With her joyful hymn !

For some new delight.

Brother wake ! brother wake ! wake !

Sister wake ! sister wake ! wake

4

All awake !

See the sun with splendor beaming,  
 O'er the distant waters streaming,  
 Pours his glorious light.  
 All awake ! all awake ! wake !

## THE GARDEN

Allegretto

The musical score consists of three staves of music. The top staff is in G major (two sharps) and common time (indicated by '3'). The middle staff is also in G major (two sharps). The bottom staff is in C major. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

O come to the gar-den, dear  
mates of the school, And rove through the  
bow- ers so fragrant and cool.

2

We'll gather the lily and jessamine fair,  
And twine them with roses to garland our hair.

3

We'll cull all the sweetest to make a bouquet,  
To give to our teacher this warm summer day.

4

Then hie to our school-room, with joy and with glee,  
And sing our sweet ballads, so happy are we.

Sing the last verse very soft and repeat it loud.

## THE MEADOW SPRING.

11

Andantino.

The musical score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature (indicated by '2'). The second staff starts with a bass clef, a key signature of one flat, and a common time signature (indicated by '4'). The third staff starts with a bass clef, a key signature of one flat, and a common time signature (indicated by '2'). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Little, cool - ing meadow spring, Bright and sparkling, full and free, List - en while our song we sing, For it is a song to thee." The second section of lyrics is: "Oft we wander to thy brink, Faint and thirsty from our play; And we gather as we drink, Strength and vigor for the day. Many joys to thee we owe, Silver fountain, cool and clear; In thy cheerful stream we throw Every care and every fear. We are passing, like thy wave, Onward to our final home: † We shall slumber in the grave, But there is a heaven to come."

2

Oft we wander to thy brink,  
Faint and thirsty from our play;  
And we gather as we drink,  
Strength and vigor for the day.

4

Many joys to thee we owe,  
Silver fountain, cool and clear;  
In thy cheerful stream we throw  
Every care and every fear.

3

Often on thy border green,  
Plucking flow'rs, we sit and rest;  
When we rise, ourselves are seen,  
Pictured on thy glassy breast.

5

We are passing, like thy wave,  
Onward to our final home:  
† We shall slumber in the grave,  
But there is a heaven to come.

† Sing this line soft and slow, and pause on the word 'grave.'

## THE BOAT SONG.

Allegretto.

Glide a-long, our bon-ny boat! The

lake is gleaming, With sunlight beaming:

Light - ly o'er its bo - - som float.

2

3

Now we speed our shining way! Flies the mist before the wind!  
 Now rocking hither, And as we glide  
 Now rocking thither, Along the tide,  
 O'er the waters, blithe and gay! How we leave the shore behind!

4

Onward then, our little boat!  
 All our hours  
 Are twin'd with flowers,  
 While we on the bright wave float!

## THE WHIPPOORWILL.

13

Moderato.

M.

P.

Hear the bird singing so sweet and so clear— Fear thy God! Fear thy



M.

God! 'Tis Whippoorwill cries in your ear. In green bushes warbling with

leaves all con - - ceal'd, He warns the tired reaper who comes from the

P.

M.

field—Thank thy God! Thank thy God! For he is so bounteous and kind

2

Hear him again with his varying song—  
Praise thy God! Praise thy God!

'Tis he that hath bless'd thee so long.

Behold the full harvest and fruits of the field,  
And taste the rich pleasures and comforts they  
yield—Love thy God! Love thy God!  
For he is so gracious and good.

3

When the dark tempest o'erwhelms thee with  
fear—

Pray to God! Pray to God!

For then he will always be near;  
And when thou art weary, with sorrow oppress'd,  
Let Whippoorwill's music still calm thee to rest—  
Trust in God! Trust in God!  
For he is both faithful and just.

## THE CRADLE SONG.

Moderato.  
M.

Staccato.

Sleep, ba - by! sleep. Our cottage vale is

Instrument.

deep; The lit - tle lamb is on the green With

P.P.

snowy fleece, so soft and clean. Sleep, baby! sleep.

2

Sleep, baby! sleep.  
 I would not, would not weep;  
 The little lamb he never cries,  
 And bright and happy are his  
 eyes!

Sleep, baby! sleep.

3

Sleep, baby. sleep.  
 Near where the woodbines creep—  
 Be always like the lamb, so mild,  
 A sweet, and kind, and gentle  
 child:

Sleep, baby! sleep.

4

Sleep, baby! sleep.  
 Thy rest shall angels keep:  
 While on the grass the lamb shall feed,  
 And never suffer want or need.  
 Sleep, baby! sleep.

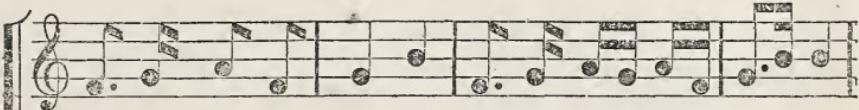
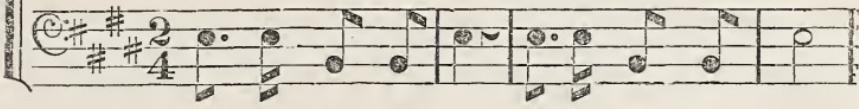
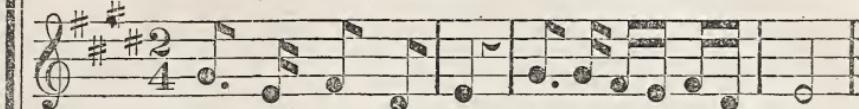
## SPRING FLOWERS.

15

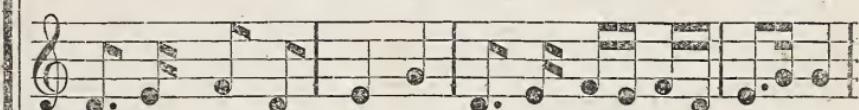
Andantino.



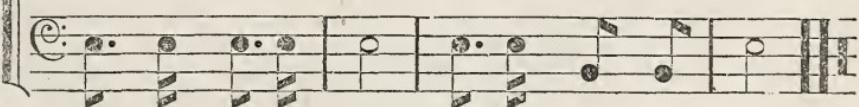
Kind the Spring appears, Softest smiles it wears;



Pretty flow'rs are springing; Little birds are singing



On the lofty trees, Waving in the breeze.



2

Sister, on the ground  
Many flowers we found;  
Yet we will be seeking,  
On the green bank sleeping,  
By the rivulet,  
Tender violet.

3

How it fills the air  
With its fragrance there!  
Lovely little flower,  
Bending to the shower,  
May we learn of thee  
Sweet humility.

## LONGING TO WALK.

Allegretto.

The musical score consists of six staves of music. The first two staves are for voice, in common time with a key signature of one sharp. The third staff is for 'Instrument'. The fourth staff begins with a common time signature and a key signature of one sharp. The fifth and sixth staves continue in common time with a key signature of one sharp. The lyrics are integrated into the musical lines.

O mother, dearest mother, A walk I long to take, A-

long the sunny border Of yonder glassy lake. Of yonder glassy lake.

MOTHER.      “<sup>2</sup> My daughter, dearest daughter,  
You must not go alone;  
But wait and walk with brother,  
Where flowers so gay are blown.”

DAUGHTER.    “<sup>3</sup> O mother, dearest mother,  
My brother is a child;  
He kills the little songster  
That cheers the forest wild.”

MOTHER.      “<sup>4</sup> Well, daughter, dearest daughter,  
You must not go alone;  
Walk with your little sister,  
Where flowers so sweet are strown.”

DAUGHTER.    “<sup>5</sup> O mother, dearest mother,  
My sister is a child;  
She plucks each little flower,  
That blooms so soft and mild.”

MOTHER.      “<sup>6</sup> Then take your book, my daughter,  
And sit by me awhile,  
Till, on the polished water,  
The parting sunbeams smile.”

“<sup>7</sup> And we will walk together,  
Where the tall fir trees nod;  
And hear the pious cotter  
Sing evening praise to God.”

## THE LITTLE WANDERERS' SONG.

17

Allegro.

Through the lawns and groves be - fore us, Let us wan - der

blithe and gay, And to cheer us on our way, We will sing a joyful chorus:

Free from care and free from harm, Let us ramble arm in arm.

2

What care we for all your pleasures,  
Ye that ride, or ye that sail?  
All our toil is but a tale,  
While we look for flowery treasures—  
New delights where'er we go,  
Can we weary?—No! no! no!

3

What care we how far we wander,  
Whether rough or smooth the way?  
Whether shines the sultry ray,  
Whether rolls the distant thunder?—  
On we'll go till night-fall come,  
Then away to home, sweet home!

2 \*

4

Come and pluck the beauteous flowers,  
See them smiling all around:  
Hark! I hear a charming sound  
Swelling from yon shady bowers!  
'Tis the little timid thrush,  
Come and listen—Hush! hush! hush!

5

Thus, our warm affections plighted  
Through this earthly pilgrimage,  
We'll each other's cares assuage.  
Thus with heart to heart united,  
May we ramble hand in hand  
In that bright and better land.

## SEE THE SUN, WITH GOLDEN RAYS. (Trio.)

Andantino.

See the sun, with golden rays, Ever shining o'er us,

See the trees, and hills, and vales, Ever spread be - - fore us,

Ev - er is the earth the same, All its joys are fleet - ing. Days come as they al - - ways came, Still their course re - - peat - - ing.

Years come on, and years depart,  
Seasons still are ending,  
Flowers bloom and flowers fade,  
All to dust are tending :  
Kingdoms full of might and pride,  
Fading glory borrow;  
Lay their might and power aside—  
What are they tomorrow!

As the arrow from the string,  
Or the swift bird, flying;  
So we all are hastening,  
To the hour of dying.  
To the grave the aged bows,  
On his weak staff leaning;  
And the freshness of the young  
His red cheek is leaving.

4  
Fleeting time conducts us on,  
Let us cheerful follow,  
Till we come where Jesus is,  
Where there's no more sorrow.  
Hasting onward to the grave,  
Here we ask one favor,  
Saviour lead us to thy throne,  
O forsake us never.

## ON MOUNTAIN TOP.

19

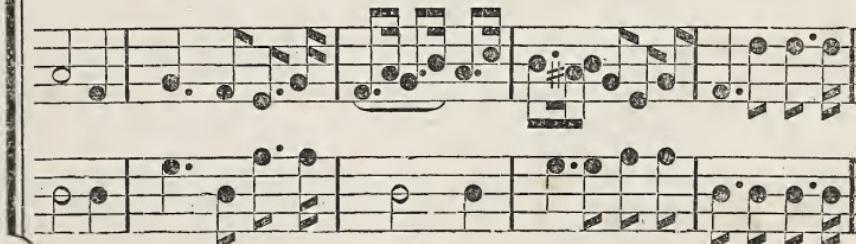
Larghetto.



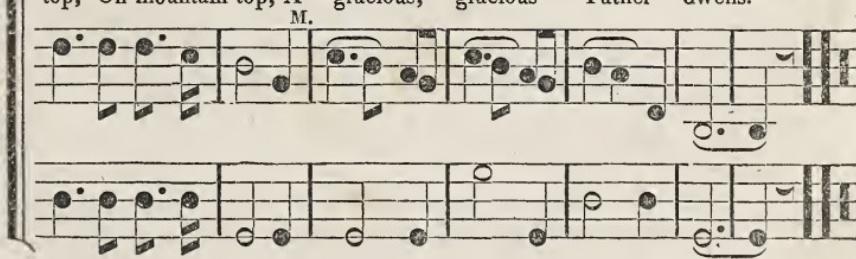
On mountain top, There dwells a God of might; He sheds the morning



light; And wa - ters with the dew ----- The flow'rs of every hue. On mountain



top, On mountain top, A gracious, gracious Father dwells.



2

3

4

On mountain top              On mountain top              On mountain top  
 The grazing cattle stray,    The sun with golden beam    The shepherd loves to pray  
 The tender lambkins play,    Shines on the glitt'ring stream, At early dawn of day;  
 And all in gladness share    And on its grassy brink[drink. And as he lower bends,  
 A bounteous Father's care.    The beauteous white flocks His soul to God ascends.  
 On mountain top, &c.        On mountain top, &c.        On mountain top, &c.

## THE VIOLET.

Allegretto.

The musical score consists of six staves of music. The first two staves are for the vocal part, starting with a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics for these staves are: "With - - in a vale it dwelt, When". The next two staves are for an instrument, indicated by a C-clef and a time signature of 2/4. The lyrics for these staves are: "morn's first ray it felt, The flow'r of softest". The final two staves return to the vocal part, with a treble clef and a time signature of 2/4. The lyrics for these staves are: "hue, The vi - - o - - let so sweet, so blue." The music features various note values including eighth and sixteenth notes, and rests. There are also dynamics like 'p' (piano) and 'f' (forte). Measure numbers '2' and '3' are placed above the vocal staves to indicate where each section begins.

2

Mild from the moss it peep'd,  
In its gold bosom slept  
The spring-dew's gentle gleams,  
As pure, as pure, as liquid  
gems.

3

Amid the zephyr's play,  
It breathed its scent away  
Upon a pure sun-ray,  
And died, and died, in beauteous  
May.

HUMBLE IS MY LITTLE COTTAGE. (Round.) 21

Moderato.



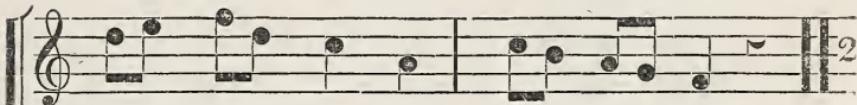
Hum - ble is my lit - - - tle cottage,



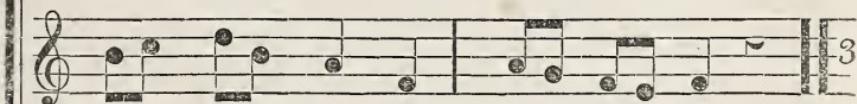
An - ger nev - er dwells a - mong us,



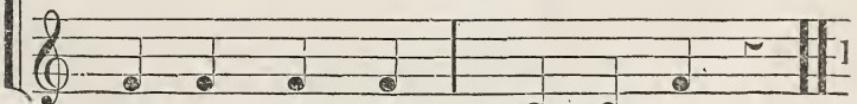
Kindness there you al - ways see:



Yet it is the seat of bliss,



On - - ly peace and hap - pi - ness,



And the sweet - est har - mo - ny.

## "IF EVER I SEE."

### Allegro.

If ever I see, On bush or tree, Young  
Instrument.  
birds in a pret - ty nest, I must not, in my  
play, Steal the birds away, To grieve their mother's breast.

2

My mother, I know,  
Would sorrow so,  
Should I be stolen away:  
So I'll speak to the birds  
In my softest words,  
Nor hurt them in my play.

## THE LARK.

23

Brilliant.

From his humble grassy bed, See the warbling lark arise! By his grateful

wishes led, Thro' the regions of the skies. Songs of thanks and praise he pours, Harmonizing

airy space, Sings, and mounts, and higher soars T'wards the throne of heav'nly grace.

2

Small his gifts compared to mine,  
Poor my thanks with his compared:  
I've a soul almost divine;  
Angels blessings with me shared.  
Wake, my soul, to praise aspire,  
Reason, every sense accord,  
Join in pure seraphic fire;  
Love, and thank, and praise the Lord.

## HOW BRIGHT AND FAIR.

Allegretto.

How bright and fair Thy footsteps are, O Nature! to our Cres.

F. M. P.

eyes! We see them in the lowly vale, The meadow green, the waterfall, Where

F. M. P.

smiles the plain With waving grain, And where the mountains rise.

Cres. F.

In joyous May,  
In autumn day,  
Thy glowing beauties shine;  
The lovely tints of fields and flowers,  
The purple clusters in the bowers,  
The healthful breeze,  
The blooming trees,  
O Nature! all are thine!

The fountain clear,  
The crystal tear,  
Both gushing bright, are thine.  
The birds on every forest tree  
Awake their silvery melody,  
And old and young  
In noble song  
Their nobler voices join.

4

With joy and glee  
We'll follow thee  
Our life's long journey o'er:  
Where'er we see thy lovely face,  
Where'er thy beauteous steps we trace,  
Till we shall stand  
In yon fair land,  
and Nature's God adore.

## THE SABBATH SCHOOL.

25

*Allegretto.*

All the week we spend Full of childish bliss, } Yet our  
Eve - ry changing scene Brings its hap - pi - ness; }

*Instrument.*

joys would not be full, Had we not the Sabbath School.--Yet our joys would

not be full, Had we not the Sabbath School.--Had we not the Sabbath School.

2

Lovely is the dawn  
Of each rising day,  
Loveliest the morn  
Of the Sabbath-day;  
Then our infant thoughts are full  
Of the precious Sabbath School.

3

To our happy ears  
Blessed news is brought,  
Tidings of the work  
Love divine has wrought.  
Gracious news and merciful,  
How we love the Sabbath School !

4

Teachers you are kind,  
Thus to point the road,  
Leading us from sin  
To our Father, God.  
May we all be dutiful,  
In the precious Sabbath School.

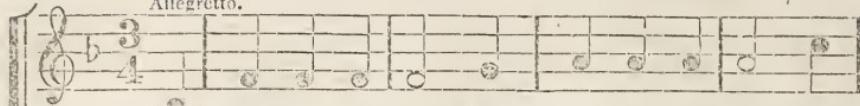
5

Sweetly fades the light  
Of each passing day;  
Fairest is the night  
Of the Sabbath day.  
Then our hearts with praise are full  
For the precious Sabbath School.

3

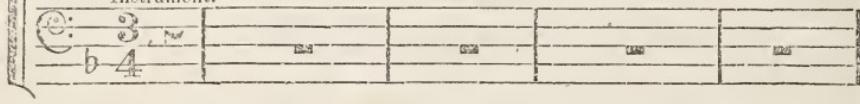
## HOW SWEET IS THE DAY.

Allegretto.

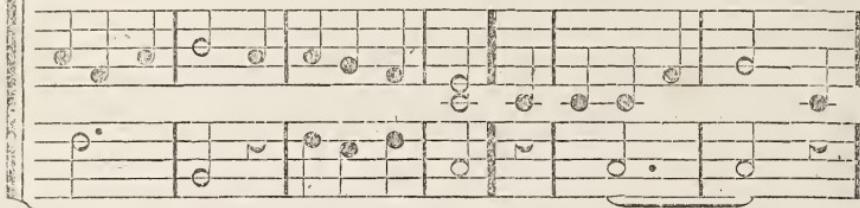


How sweet is the day, When leaving our play, The

Instrument.



Saviour we seek, The Saviour we seek! The fair morning glows, When



Jesus a - rose—The best in the week! The best in the week!



2

The sabbath-bell rings,  
The full choir sings,  
The minister prays;  
And God's holy word  
Devoutly is heard,  
And given his grace.

3

The dear place of prayer—  
Our teachers are there,  
To point us above;  
Their hearts burn with zeal,  
That children may feel  
The Saviour's kind love.

4

To school, then, we'll go,  
For surely we know  
Our sabbaths must end;  
O then to the skies,  
Redeemed may we rise  
To Jesus our friend.

## BLEST THE DAY'S RETURNING.

27

Andantino.

Blest the day's returning, When the Saviour rose; Holy thought a-

Instrument.

waking, While devotion glows. And we learn the story Of the Lord of

glo - ry, Kind and merciful,— In the Sabbath school.

2

Great is the salvation  
Sounded in our ears,  
Sweet the invitation,  
Which the humble hears.  
As we learn the story  
Of the God of glory,  
Kind and merciful,—  
In the sabbath school.

3

Let our minds be wakeful,  
Foolish thoughts away;  
Let our hearts be grateful  
Every sabbath day.  
While we learn the story  
Of the Lord of glory,  
Kind and merciful,—  
In the sabbath school.

## THE LITTLE VALLEY.

Allegro.

The musical score consists of three staves of music. The first two staves begin with a treble clef, a key signature of two sharps, and a common time signature (indicated by a '4'). The third staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music features eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Charming lit - tle valley, Smiling all so  
gaily, Like an angel's brow; Spreading out thy treasures,  
Calling us to pleasures, In - no - cent as thou.

2

Skies are bright above thee,  
Peace and quiet love thee,  
Tranquil little dell;  
In thy fragrant bowers  
Twining wreaths of flowers,  
Love and friendship dwell.

3

May our spirits daily  
Be like thee, sweet valley,  
Tranquil and serene;  
Emblem to us given  
Of the vales of heaven,  
Ever bright and green.

## SAILING ON THE WATER.

29

Allegretto.



By the moon so brightly shining O'er the calm unruffled tide: On its bosom



soft reclining, Gently up and down we ride. Little boat thou movest onward Without



sail and without mast, Little stream that flowest downward, Bearing us upon thy breast.



2

While our boat, a little ranger,  
Through the meadows glides along,  
Free from fear and free from danger,  
Sing we now our little song.  
Ocean's grandeur, ocean's treasure,  
Ocean's beauty charm us not,  
We are tasting sweeter pleasure,  
Floating in this little spot.

3

Vain is all that gold can offer,  
Vain the sceptre and the crown;  
False the happiness they prof'er,  
Fleeting all the joys they own.  
With our humble lot contented,  
This is all the boon we crave;  
When life's voyage shall be ended,  
Peaceful rest beyond the grave.

3 \*

## 30 DOWN IN A GREEN AND SHADY BED.

Allegretto.

Down in a green and shady bed A modest violet grew; Its

stalk was bent, it hung its head, As if to hide from view. And yet it was a lovely flow'r, Its

colors bright, and fair; It might have grac'd a rosy bower, Instead of hiding there.

2

Yet there it was content to bloom,  
In modest tints arrayed;  
And there it spread its sweet perfume  
Within the silent shade.  
Then let me to the valley go,  
This pretty flower to see;  
That I may also learn to grow,  
In sweet humility.

## THE STAR.

31

Andante.

Musical notation for the first line of "The Star". The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '6'). The melody consists of two staves. The first staff starts with a half note followed by eighth notes. The second staff continues the melody. The lyrics "A star shines in the heavens, With" are written below the notes.

Instrument.

Musical notation for the instrument part. The key signature changes to C major (no sharps or flats). The time signature remains common time. This staff provides harmonic support to the vocal line.

soft and ten - der light; How pleasant is its

Continuation of the instrument part's musical notation, providing harmonic support to the vocal line.

radiance! 'Tis gone,—and now, 'tis bright.

Continuation of the instrument part's musical notation, providing harmonic support to the vocal line.

2

I knew the place at evening,  
Where in the sky it stood,  
Where doves all-day were cooing,  
O'er green and shady wood.

3

I looked to see it glimmer,  
Up in the brilliant blue;  
For to its nightly station,  
It soon would come, I knew.

## 32 THE PLEASING SPRING HAS COME AGAIN.

Andantino.

The pleasant Spring has come again, The pretty birds are here; The  
 grass grows in the gentle rain, And buds and flow'rs appear—And buds and flow'rs appear.

I love to see the sky so clear, And all things look so gay; The fairest month in  
 all the year Is sweet and sunny May— Is sweet and sun-ny May.

2  
 And well I know the cold deep snow  
 And winter storms are past;  
 Now merrily to school I'll go,  
 Nor fear the chilling blast.  
 I love the sun, the gentle wind,  
 And bird, and flower, and bud,  
 And well I love my teacher kind,  
 But best I love my God.

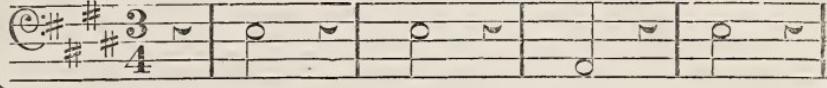
Andante.



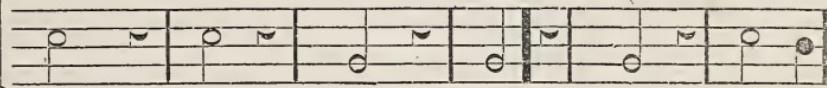
Our Father in heaven, We hallow thy name! May



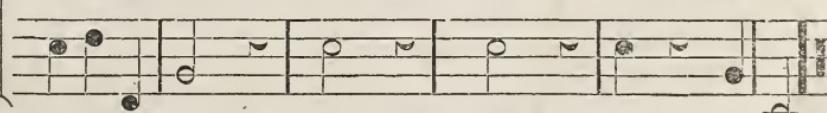
Instrument.



thy kingdom holy On earth be the same! O, give to us daily Our



portion of bread, It is from thy bounty That all must be fed.



2

Forgive our transgressions,

And teach us to know

That humble compassion

That pardons each foe;

Keep us from temptation,

From weakness and sin,

And thine be the glory

Forever—Amen!

## SONG IN THE WOODS.

Allegro.

The musical score consists of three staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a treble clef, a key signature of two sharps, and a common time signature. The third staff starts with a common time signature and a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "In the cool and leafy grove, Hand in hand we love to rove," followed by a repeat sign and another section: "While in every sha-dy tree, Birds tune up their mel-o-dy;". The final section of lyrics is: "Let us join their pretty song, And the har-mo-ny pro-long." The music concludes with a final section of notes.

2

Of the mighty oaks we'll sing,  
And the flowers that near them spring,  
Of the trees above our head,  
And the grass on which we tread ;  
Of the little verdant hills,  
Purling brooks and running rills.

3

Listen how the rustling leaves,  
Ever quivering in the breeze,  
Send forth each a separate sound,  
To the echoing woods around ;—  
Sounds of praise to him who made  
Pine clad hills and forest-gla de.

4

See ! around the brilliant flowers,  
Freshened by the evening showers ;  
Bright by morning, bright by night,  
When comes, and when fades the light,  
In the cool and leafy grove,  
Hand in hand we love to rove.

## THE SPRING IS COME.

2

The Spring is come! new life is gleaming  
O'er all the earth and brilliant sky;  
The warm sun on the world is beaming,  
And heaven is full of melody.  
Oh listen, &c.

Allegretto.

The sheet music consists of six staves of musical notation. The first three staves are in G major (indicated by a G clef), the key signature has one sharp (F#), and the time signature is common time (indicated by a '3'). The fourth staff begins in C major (indicated by a C clef), the fifth staff begins in A major (indicated by an A clef), and the sixth staff begins in E major (indicated by an E clef). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Come chil - dren, and now to the gar - den we'll go, Where snow-drops and cowslips and butter cups grow. Where snow-drops and cowslips and but - ter - cups grow." The second section of lyrics starts at the bottom of the page: "The blossoms we'll pluck with a childish delight, And get us a bunch of the red and the white. We'll plant the dark roots, and the shoots we'll stick down, To weave us next may-day a flowery crown. Again at our school, when the loud bell shall ring, Our books we will read, and our songs we will sing."

2

The blossoms we'll pluck with a childish delight,  
And get us a bunch of the red and the white.

3

We'll plant the dark roots, and the shoots we'll stick down,  
To weave us next may-day a flowery crown.

4

Again at our school, when the loud bell shall ring,  
Our books we will read, and our songs we will sing.

## SALUTATION TO THE VILLAGE.

37

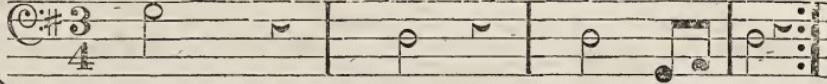
Andante.



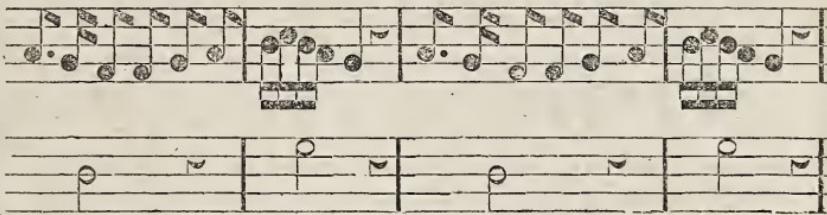
Little vale, with fairy meadows, Trees, that spread your leafy hands,  
Flowers clothed in softest beauty, Loveli - - er than eastern lands;



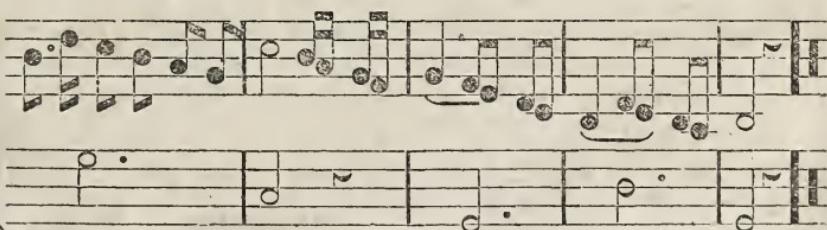
Instrument.



Village! home of every treasure, Thee we sing in strains of pleasure.



Village, in the silent vale, Lovely vil - lage ! thee we hail !



2

Oft thy pleasant evening shadows  
Make our troubled passions cease;  
Oft thy melody of rivers  
Fills our souls with joy and peace;  
Village, tender thought promoting—  
Like the clouds in azure floating;  
Village in the silent vale,  
Lovely village! thee we hail !

4

3

In thy green and sunny pastures,  
Near thy bright and glassy streams,  
Free from care, we love to wander,  
Cheered by summer's radiant beams.  
Scenes of sweetest recollection  
Sacred to the soul's reflection,  
Village in the silent vale,  
Lovely village! thee we hail !

## FAREWELL TO THE VILLAGE.

Larghetto.

Silent vale! where love and pleasure Ev - er round our cottage flow'd, Beauteous

Instrument.

as the west - ern evening, Lovely as the sun - lit cloud: Peaceful

as the vesper bell, Thee we bid a long farewell; Peaceful as the vesper bell, Thee we

bid a long farewell. Thee we bid a long farewell. Farewell! Farewell!

P. P.P.

Fare ye well, ye ancient beeches,  
Which have shielded oft our head;  
Still be green, ye sunny meadows,  
Fields, with brightest flowers be spread;  
Fields, where oft the reaper's song  
Swelled in echoes sweet and strong,  
Farewell!

2  
Pleasant village! oft thy beauties  
Shall revive within our breast;  
And the lovely recollection  
Soothe, like visits from the blest.  
Often to our tearful eyes  
Shall thy cherished image rise.  
Farewell.

3

## OUR PLEASANT VILLAGE.

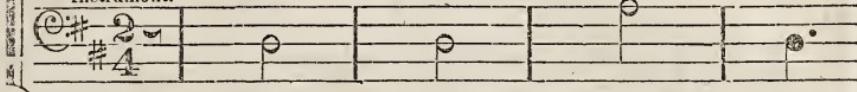
39

Andante.



O see how bright and sweetly shines Our village in the evening;

Instrument.



While crimson clouds and streaks of gold Their fairy forms are weaving: How peaceful

P.

Dim.

P.P.

F.

is the dewy air! How peaceful is the dewy air! No place on earth—No

place on earth is half so fair, No place on earth, No place on earth is half so fair.

2

Look how the distant window panes,  
The parting sunbeams lighten;  
And autumn's scarlet-colored leaves,  
Touched by the red rays, brighten:  
O see our pretty village there,  
No place on earth is half so fair.

2

And now the burning sun is gone;  
It only tips the towers  
That rise above the temple-roof;  
And now the darkness lowers.  
But still our village glimmers there,  
No place on earth is half so fair.

## LIKE A MAYDAY (Round.)

Andante.

1 Like a Mayday  
2 Like a Mayday  
3 Every joy the

bright and cloud - less, Youth is  
bright and cloud - less, Youth is  
world can fur - - nish, Has - - tens

van - - ish - - - ing a - way; 2  
van - - ish - - - ing a way; 3  
quick - - - ly to de - - cay. 1

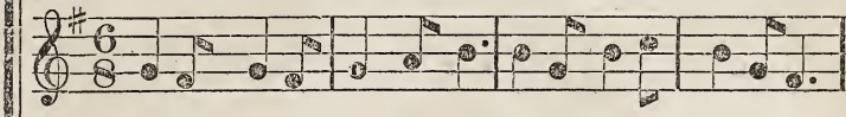
## THE BRIGHT HEARTH

41

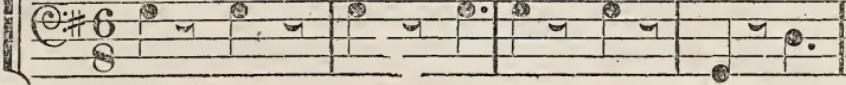
Allegretto.



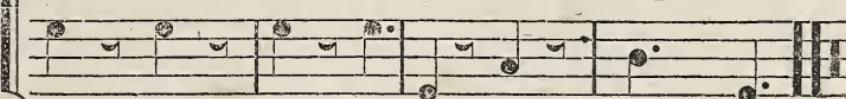
Now the gloo - my win - ter days, Clouds and storms are coming on,



Instrument.



But our cheer - ful hearth doth blaze Brighter than the sum - mer sun.



2

Here, my mother, we can stay  
With thee, in this pleasant room;  
Who would ask abroad to play,  
When so cheerful is their home?

3

Soft the song of summer bird,  
Sweet the breath of summer flower,  
But a kind, a loving word,  
Comes with sweeter, softer power.

4

Mother, when the loving voice  
Checks or cheers, we will obey,  
And be silent, or rejoice  
Through this stormy, gloomy day.

5

And when evening shades appear,  
Brighter still will glow our hearth,  
Then our *father* will be here,  
And his smile will join our mirth.

## INVITATION TO THE COUNTRY

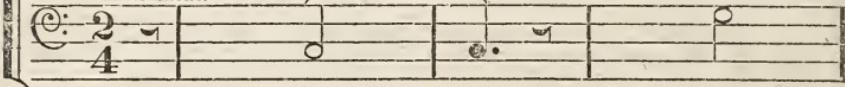
Allegro.



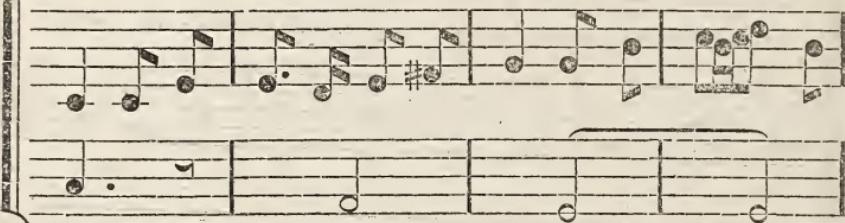
The wintry winds are gone; Fresh dews and summer



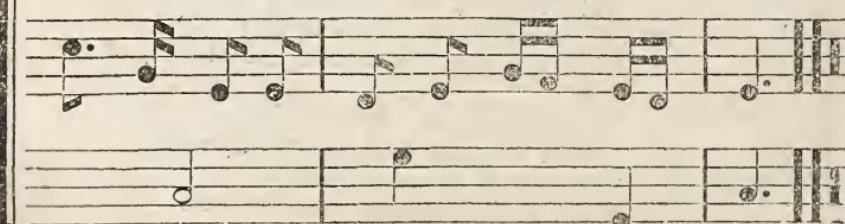
Instrument.



showers, Green grass and blooming flowers, Now deck the



pleasant lawn. Now deck the pleas - ant lawn.



2

Come, see the springing corn!  
Come hear the soft winds singing!  
Come hear their music ringing,  
At crimson eve and morn.

3

Come to the land of song—  
The land of sweetest fragrance ;  
Where pleasure throws its radiance,  
And music floats along.

4

Up to the hill-tops come—  
Where bloom the smiling flowers ;  
And spring, with freshened powers,  
Awakes its insect hum.

## THE THUNDER STORM.

43

Moderato.

The musical score consists of three staves of music in common time, treble clef, and G major. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a dotted half note. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Look! the black cloud ri - ses high—Now it spreads a - long the sky— See! the quiv - - ering light - nings fly—". The second section of lyrics is: "Hark! the thun - der roars, Hark! the thun - der roars.". The music concludes with a final section of lyrics: "Yet will I not shrink with fear, When the thunder crash I hear; Soon the rainbow will appear, And the storm be o'er." Below this, the number "2" is centered above the first two lines of lyrics. The next section of lyrics begins with "In the summer's sultry day," and the number "3" is centered above the first line. The final section of lyrics begins with "Never will I feel alarm," and the number "5" is centered above the first line.

2  
Yet will I not shrink with fear,  
When the thunder crash I hear;  
Soon the rainbow will appear,  
And the storm be o'er.

3  
In the summer's sultry day,  
When the hot winds round us play,  
We should sink, the fever's prey,  
And revive no more.

4  
But the dark clouds fill the skies,  
And the vivid lightning flies:  
When the cooling winds arise,  
And our pains are o'er.

5  
Never will I feel alarm,  
God can shield us from all harm;  
In the sunshine or the storm,  
God will I adore.

## THE CUCKOO.

Allegro.

I am a cuckoo, my name is cuckoo, the children call me

Instrument.

cuckoo, And should you evr forget my name, I'll al--ways tell you,

cuckoo; When winter comes the woods are my home, In summer I sing in the

meadows: Thus lives the cuckoo, his mate the cuckoo and all the lit - tle cuckoos.

## SEE, THE STARS ARE COMING.

45

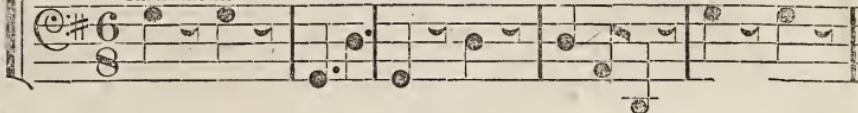
Andantino.



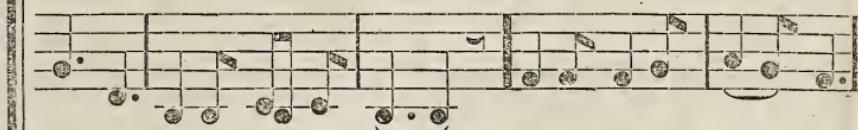
See, the stars are coming In the fair blue skies! Mother, look! they



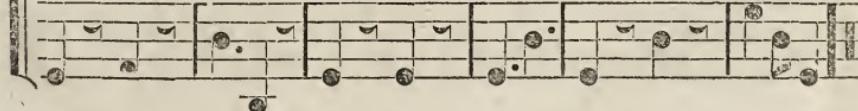
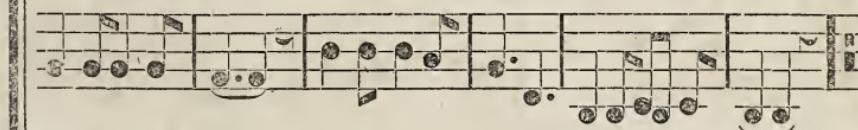
Instrument.



brighten; Are they an - gel's eyes? 'No, my child, the splen - dor



of those stars is given, Like the hues of flowers, By the Lord of heaven.



2

"Mother, if I study,  
Sure he'll let me know  
Why those stars he lighted  
O'er our earth to glow."

"Child, what God has finished  
Has a glorious aim;  
Thine it is to worship,  
Thine to love his name."

## HYMN OF PRAISE.

Moderato.

O Lord! while an-gels praise thee, And  
all cre-a-tion sings, To thee al-migh-ty  
spir-it! My soul its trib-ute brings.

2

The morning stars all praise thee ;  
The heavenly host on high,  
The beams of early dawning,  
And purple evening sky.

3

The fragrant springing-flowers,  
And summer's glowing rays,  
The golden fruits of autumn,  
And winters frozen days.

4

With pleasure thou dost listen,  
To hear an infant sing,  
Thou wilt accept the praises  
That little children bring.

5

To thee I give my being,  
I consecrate my days ;  
And every day my duty  
Shall be to sing thy praise.

## GOOD NIGHT.

47

Larghetto.  
M.

Cres.

P.

Good night! good night! To all a kind good night! Lo the moon

Instrument.

Cres.

from heaven's beaming, O'er the silver waters streaming, 'Tis the hour of

M.

P.

P.P.

calm de - - light; Goodnight! Goodnight! Good - - - - night!

2

Good night!  
 To all a kind good night!  
 Angel like while earth is sleeping,  
 Stars above their watch are keeping,  
 As the star of Bethlehem, bright!  
 Good night.

3

Good night!  
 To all a kind good night!  
 Slumber sweetly till the morning,  
 Till the sun the world adorning,  
 Rise in all his glorious might!  
 Good night.

## SUMMER MORNING.

Allegretto.

How beautiful the morning, When summer days are long; O we will

rise betimes and hear, The wild-birds' happy song—For when the sun pours down his ray The

bird will cease to sing; She'll seek the cool and silent shade, And sit with folded wing.

2

Up in the morning early—  
 'Tis Nature's gayest hour!  
 While pearls of dew adorn the grass,  
 And fragrance fills the flowers.—  
 Up in the morning early,  
 And we will bound abroad  
 And fill our hearts with melody,  
 And raise our songs to God.

## SUMMER EVENING.

49

Moderato.

3  
4

The summer evening, Bright wreaths is weaving, Round vale and

Instrument.

C: b  
4

PP

M

hill, Round vale and hill, The dewy flow - ers, Perfume the

bow - ers, And all is still, And all is still.

2

The moon shines brightly;  
 The birds rest lightly,  
 Among the trees:  
 The reapers singing,  
 Are homeward bringing  
 Their yellow sheaves.

3

Now day is over—  
 The little rover  
 Must be at rest—  
 Till purple morning,  
 Awakes the dawning,  
 In glory drest.

## PRAYER BEFORE SCHOOL.

Moderato.

The musical score consists of three staves of music in G major (indicated by a sharp sign) and common time. The first staff begins with a C-clef, the second with an F-clef, and the third with a C-clef. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

For our life, so young and pleas - ing, Father we

Sing to thee Prais - es nev - er ceas - ing.

2

Let us, filled with pious feeling,  
Waked from rest,  
Neatly drest,  
Humbly now be kneeling.

3

Give us, Lord, a zeal for learning,  
Mercy we  
Seek from thee;  
Make our minds discerning.

4

May we, through the love of Jesus,  
Feel thy power  
Every hour,  
From our sins to save us.

## OH HOW DELIGHTFUL 'TIS TO WALK.

51

Allegretto.

O how de - light - ful 'tis to walk, A -

Instrument.

mong the trees o'er - shad - ing. At dewy morn, or

when the light From evening's sky is sad - ing.

2

The gentle winds are whispering  
Among the leafy branches,  
And little insects on the wing,  
Are wheeling merry dances.

3

The air with sweetest fragrance breathes  
The hills are deck'd with flowers;  
And all the scene is beautiful,  
As rainbows after showers.

## PLEASURES OF INNOCENCE.

Allegro.

The musical score consists of five staves of music. The first three staves are in common time (indicated by '6/8') and the last two are in common time (indicated by 'C:'). The key signature is one sharp. The lyrics are integrated into the music, appearing below the notes. The first staff has lyrics: 'Bliss is hov'ring smiling ev - ry where,'. The second staff continues the melody. The third staff begins with 'Hov'ring o'er the verdant mountain, Smiling in the glassy fountain,'. The fourth staff continues the melody. The fifth staff concludes with 'Bliss is hov'ring smiling ev - ry where.'

2  
Innocence unseen is ever near;  
In the tall tree top it lingers,  
In the nest of feathered singers;  
Innocence unseen is ever near.

4  
Up—and weave us now a flowery crown;  
See the blossoms all unfolding,  
Each its beauteous station holding;—  
Up—and weave us now a flowery crown.

3  
Pleasure echoes—echoes—far and near;  
From the green bank deck'd with flowers,  
Sunny hills and pleasant bowers;—  
Pleasure echoes—echoes—far and near.

5  
Go ye forth and join the May-day throng;  
Sings the Cuckoo by the river,  
In the breeze the young leaves quiver;—  
Go ye forth and join the May-day throng.



See the light is fading, From the western sky;



Day thou art de - parting, Night is draw - ing nigh.



<sup>2</sup>  
Evening winds are breathing  
Through the forest green,  
Crimson clouds are wreathing  
In the sky serene.

<sup>3</sup>  
See the stars appearing  
All around so bright,  
Emblems ever cheering  
Of eternal light.

## MORNING SONG.

Andante.

2

Grant us thy watchful care,  
To save from ev'ry snare,  
O make us good and holy,  
And teach us to be lowly,  
And kind in every feeling,  
And to each other yielding.

3

If pain and want we bear,  
Be thou our Saviour there,  
To shine upon us brighter,  
And make the sorrows lighter,  
That are to mortals given  
To make them fit for heaven.

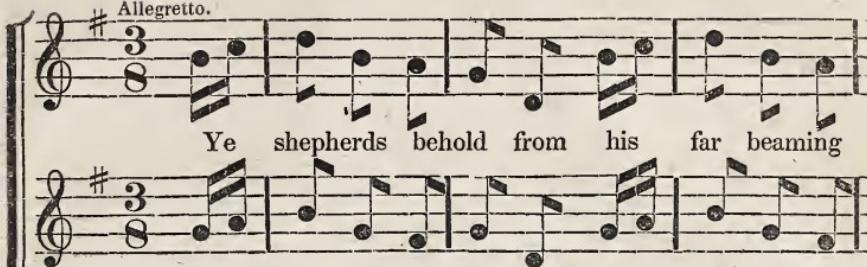
4

Lord, give us daily food,  
And make us mild and good;  
And when the clouds of evening  
Their glowing forms are weaving,  
We'll look to thee our Saviour  
And praise thee for thy favor!

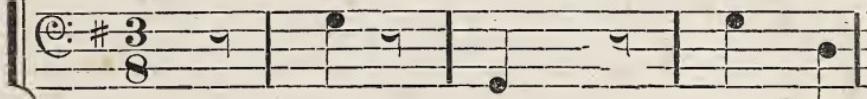
## THE SHEPHERD.

55

Allegretto.



Instrument.



height, The day sinks in beauty, dear friends, good night.



2

Then turning, the shepherd, with joy-crowded thought,  
Through evening's first twilight, his sweet home sought.

3

He bade kind adieu to the stars o'er his head—  
The Shepherd's days flew, but his peace ne'er fled.

4

As brilliant the dreams round his quiet sleep rise,  
As Abel's the Shepherd of Paradise.

## THE LITTLE WEAVER.

Allegro.

I am a lit - tie weav - er, and pleas - ant are my days,  
 My lit - tie wheel keeps whirling, and round me Kit - ty plays;  
 My life so calm and hap - py, so bright and ac - tive is, There  
 is no joy I wish for, to crown my earth - ly bliss.

2

My songs are never silent but in the peaceful night,  
 I always rise to labor when day is growing light ;  
 But though I am so busy, I'm sure I do not care,  
 They rather should be pitied who always idle are.

3

And while my wheel keeps whirling, the hours they seem not  
 I feel all day so happy, so lively is my song ;  
 My work, it never wearies, but gives me health, you see,  
 And I am always cheerful,—O don't you envy me ?

4

I care not for the dainties, and all the splendid things,  
 That from beyond the ocean, the rich man's vessel brings ;  
 My daily food, so humble, I am content to eat,  
 Nor will I ever envy the wealthy, or the great.

long,

## THE RAIN.

57

Andante.

See the rain is fall - ing On the mountain's side! See the clouds dis-

persing, Blessings far and wide! See the cooling shower, Brightens every

flower, Makes the sun parch'd land With fresh blooms ex - pand.

2

Now the rain is over—  
 See the painted bow  
 O'er the cloudy hill-top  
 All its colors show!  
 God is ever faithful—  
 Let us all be grateful  
 For the rain and dew  
 And the cloudless blue.

## AROUSE UP YE SLEEPERS.

Allegro.

Arouse up ye sleepers, the morning has come, The sun has a-

wakened the insects soft hum; The sheep to the fields go, The

men to the meadow, And all to their labor till daylight grow low.

3

O lose not the brightest of morning's young beams,  
 The beauties of nature are sweeter than dreams;  
     Your downy bed leaving,  
     Go forth till the evening,  
 Its fragrant air breathes, and the night-warblers sing.

## THE BEST FRIEND.

59

Andantino.

The best of friends in heav - en dwelleth; There's  
The tru - est heart may false - ly wander; But

Instrument.

none on earth so firm as he; Tho' friends may fail and  
he's the same when friends all flee.

friend - ship end, He is a nev - er changing friend.

2

Inconstant man is ever changing—  
But like a rock my Saviour, stands ;  
And I can go and come in safety,  
Supported by his powerful hands;

Though friends may fail and friendships end,  
He is a never changing friend.

## THE WOOD HORN.

Andante.

How sweet - ly peal, O'er Vale & Hill, The Wood-horn's winding  
notes ! So long & clear, Mid Oak-wood seer, Mid Oak-wood seer, So long & clear, The  
Ech - o floats, it floats, it floats, So long it floats, it floats, it floats.

2

And every tree  
Upon the lea,  
waves so green and hale!

So purely sweet  
The waters meet—  
The waters meet  
So purely sweet—

Adown yon vale, yon vale, yon vale, As winds our horn, our horn, our horn,  
Adown &c. As winds, &c.

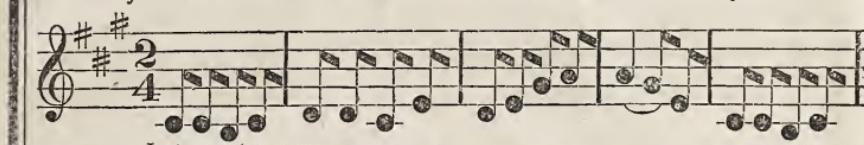
3

All hearts rebound  
When first resound,  
Our merry notes, twin-born !  
Glad beat all hearts,  
When Echo starts—  
When Echo starts—  
Glad beat all hearts

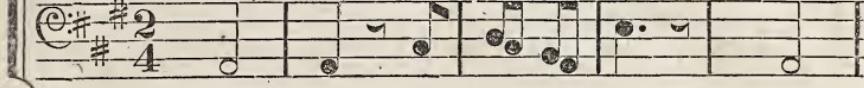
Allegro.



Mary had a little lamb, Its fleece was white as snow, And everywhere that



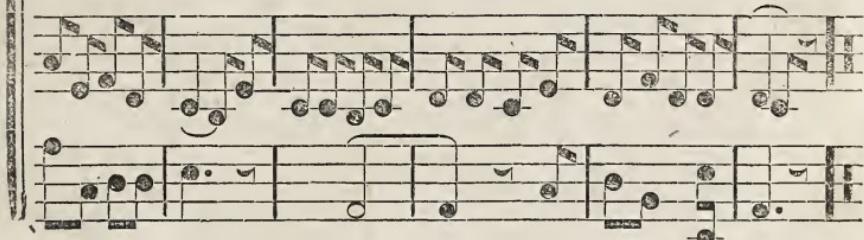
Instrument.



Mary went, The lamb was sure to go; He followed her to school one day—That



was against the rule, It made the children laugh and play, to see a lamb at school.



2

So the teacher turned him out,  
But still he lingered near,  
And waited patiently about,  
Till Mary did appear;  
And then he ran to her, and laid  
His head upon her arm,  
As if he said—I'm not afraid—  
You'll keep me from all harm.

3

What makes th' lamb love Mary so!  
The eager children cry—  
'O Mary loves the lamb, you know,'  
The teacher did reply;—  
'And you each gentle animal  
In confidence may bind,  
And make them follow at your call,  
If you are always kind.'

G

## THE CRICKET.

Allegro.

2

While the world is sleeping,  
 Cricket, thou art peeping,  
 In the rustling trees;  
 Wakeful as the starlight  
 Morning, Noon, and Midnight,  
 Chirping, chirping, chirping,  
 Chirp away in peace.

3

Soon the leaves o'ershading,  
 Will be seared and fading,  
 Scattered on the breeze;  
 While the days are lovely,  
 O then let us hear thee,  
 Chirping, chirping, chirping,  
 Chirp away in peace.

## RICH, AFTER DULL AND SHADE-BROODING NIGHT.

63

Moderato.

Rich, after dull and shade-brooding night, Rich rises morning's beauteous light.

Instrument.

As the morning's flush to nature, Man, to thee is heavenly grace; O be

thou, then, to thy race, As the morning's flush to na - ture.

2

Softly distil the dew-drops of dawn,  
O'er herb and flower and garden and lawn.

As the dew-drops to the flower,  
Man, to thee is heavenly grace;  
O be thou, then, to thy race,  
As the dew-drops to the flower.

3

Kindly the bower with shades overspread,  
Shield from hot noon the languishing head.

Like a bowery shade in summer,  
Man, to thee is heavenly grace;  
O be thou, then, to thy race,  
Like a bowery shade in summer.

4

Bearer of plenty, pure from the mount,  
Pours o'er the fields the bright-gushing fount.

As a fount to sun-parched-pastures,  
Man, to thee is heavenly grace;  
O be thou, then, to thy race,  
As a fount to sun-parched pastures.

5

Pure from the storm's dread cloud-tents unfurled,  
Streams forth the flag of peace o'er the world:

Like the rain-bow after tempest,  
Man, to thee is heavenly grace;  
O be thou, then, to thy race,  
Like the rainbow after tempest.

## WINTER SONG.

Andante.



Now the summer days are past, Pleasant fruits and painted flowers: Hear the cold and



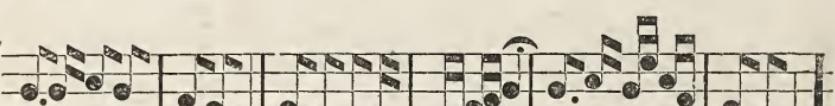
Short and gloomy are the days; Oft the storm roars round our dwelling; How the snow fills



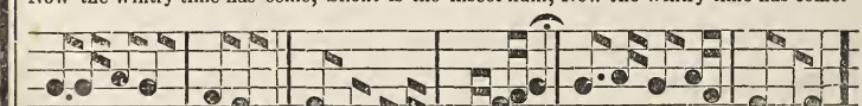
cheerless blast Whistling through the leafless bowers. Silent is the in - - sect hum,



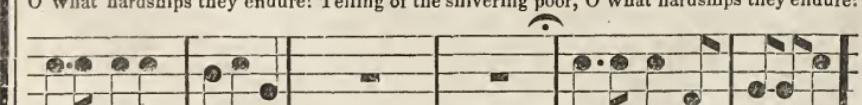
up the ways! List the winds, of sorrow telling; Telling of the shivering poor,



Now the wintry time has come, Silent is the insect hum, Now the wintry time has come.



O what hardships they endure! Telling of the shivering poor, O what hardships they endure!



3

Come around the pleasant fire,  
See how sprightly it is burning!  
Evening lights the tall church spire;  
All are to their homes returning:  
Let us try to spend it well,  
Till we hear its closing bell.

4

Soon the spring of life will end:  
Fast our youthful days are flying!  
To the grave our footsteps tend,  
Where the frozen snows are lying:  
Father, when our age is past,  
O receive our souls at last.

## HOW SWEET 'TIS TO PLAY.

65

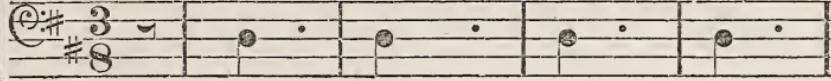
Allegro.



How sweet 'tis to play, In the green fields in May, Be -



Instrument.



P.P.

M.

neath the tall trees, Beneath the tall trees; Or af - ter school hours, To

P.P.

M.



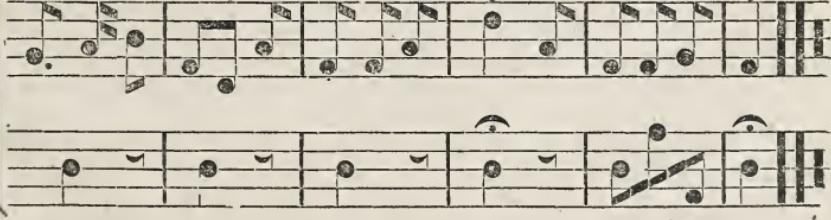
F.

P.P.

pluck the sweet flow'rs, And feel the fresh breeze, And feel the fresh breeze!

F

P.P.



2

How pleasant to look  
In the murmuring brook,  
And hear its soft sound!  
How happy are we!  
How nimble and free  
We run o'er the ground!

6\*

3

Now gone is the light,  
Quickly comes the dark night,  
All still is the vale:  
We'll go to our rest,  
Nor wake till red-breast  
Renews his soft tale.

## 66 THROUGH THE BUSHY FIELDS TO RUN.

Allegretto.

Through the bushy fields to run, And to see the pleasant sun, And

soft twi - - light. Through the meadows and the grove, With my

nimble feet to rove, Is my de - light, Is my de - - light.

2

3

4

From the lofty hill to see When so happy and so gay In the bower of shady trees,  
 Sky serene and rolling sea, Mongst the lovely flow'rs I Shaken by a gentle breeze,  
 And clouds of white: stray, When fades the light,  
 And some pretty song to All fair and bright; Little Robin there to hear,  
 sing Then to pluck a rose for you Singing praises without fear,  
 While I hear the echo ring, Fresh and sparkling with the Is my delight.  
 Is my delight. dew,  
 Is my delight.

## THE RISING SUN.

67

Andante.

Ar - ray'd in robes of morning, His

Instrument.

daily course to run, The world with light a-

dorning, Be -- hold the ris -- ing sun.

2

O welcome glorious image  
Of Justice reconciled;  
So great and so majestic,  
But yet so soft and mild.

3

With grateful hearts and voices  
We hail thy kindly rays;  
All nature now rejoices,  
And sings aloud thy praise.

4

O shed thy radiance o'er us,  
And cheer each youthful mind;  
Like thee our Lord is glorious,  
Like thee our God is kind

## MORNING-STAR AND EVENING-STAR.

Moderato.

Morning star and evening star! Whom the Lord hath

kindled for us: He who promis'd, near and far, E'er to roll be-

nignant o'er us, Morning star and evening star.

F.

F.

3

Every where, and every hour,  
I behold him condescending,  
Watching o'er me, evermore,  
Messengers of beauty sending,  
Morning-star and evening-star.

Let this tho't e'er with thee go,  
Soul, to sanctify thy hours,—  
While yon heav'nly fountains flow,  
Gently fresh'ning all thy powers,  
Morning-star and evening-star

4

To thy Saviour, nature's King,  
Let thy grateful song aspire!  
Him yon suns adoring sing,  
Angels hymning on the lyre—  
Morning-star and evening-star.

## ANTHEM.\*

## "SUFFER LITTLE CHILDREN TO COME UNTO ME."

**Recitative. Single voice.**

A musical score page showing measures 11 through 14. The key signature is one flat (C major). The first measure starts with a half note followed by eighth notes. The second measure has a dotted half note followed by eighth notes. The third measure features a dotted half note followed by eighth notes. The fourth measure consists of a dotted half note followed by eighth notes. The fifth measure contains a dotted half note followed by eighth notes.

And they brought unto Jesus, young children, that he should

A musical score for guitar, featuring a single staff with a treble clef. The score consists of a series of notes and slurs, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The notes are represented by different shapes: solid black circles, open circles with a dot, and diagonal hatching. Slurs are indicated by curved lines connecting groups of notes.

and his disciples rebuked those that brought them.

A musical score for a single treble clef staff. The staff begins with a whole note followed by a half note. This is followed by a series of eighth notes and sixteenth notes, some of which have diagonal dashes through them. The staff concludes with a whole note, a half note, another whole note, and a half note.

But when Jesus saw it, he was much displeased,

A musical score page featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The vocal line consists of a series of eighth and sixteenth note patterns, some with grace notes. The piano accompaniment is provided by a right-hand part with eighth-note chords and a left-hand part with sustained bass notes. The lyrics "and said unto them:—" are written below the staff.

and said unto them:—

**Chorus. Girls.**

A musical score page showing the violin and piano parts for the second ending of the first movement. The violin part features a variety of bowing techniques, including eighth-note patterns and sustained notes. The piano part provides harmonic support with sustained notes and chords.

Allegro. Suffer little children to come unto me, Suffer little children to

## Boys.

A musical staff in 2/4 time with a key signature of one flat. The staff begins with a rest, followed by a dotted half note, a dotted quarter note, a dotted eighth note, and a sixteenth-note pattern consisting of two groups of three notes each.

come unto me— Suffer little children—

### Suffer little

Sym.

A musical score for a hymn. The top staff shows a melodic line with various note heads (solid black, white with black dots, and white with black dashes) and rests. The bottom staff shows a harmonic line with vertical stems and small horizontal dashes. The lyrics "come unto me— Suffer little children—" are written below the first staff, and "Suffer little" is written below the second staff. The word "Sym." is written above the top staff.

Fz.

Fz.

children to come unto me, and forbid them not and forbid them not .

Fz.

Sym.

forbid them not; for of such is the kingdom of heaven—

Sym.

for of such is the kingdom of heaven— for of such

is the

for of such for of such is the

kingdom of heaven— is the kingdom of heaven—

kingdom the kingdom of heaven—for of such

is the kingdom of

for of such for of such is the  
heaven— is the kingdom of heaven—

kingdom the kingdom of heaven— for of such of such is the

kingdom of heaven for of such of such is the kingdom of

heaven. Haile - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Praise ye the Lord— Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

praise ye the Lord— Halle - lu - jah, Halle - lu - jah,

Halle - lu - jah, praise ye the Lord—Halle - lu - jah, Halle-

lu - jah, hal - le - lu - jah, praise ye the Lord—Halle-

Fz. Fz. F.F.

lujah, Amen, Halle - lu - jah, Amen. Amen. Amen.  
Fz. Fz. F.F.











